EMERSON COLLEGE OF ORATORY

1898-99

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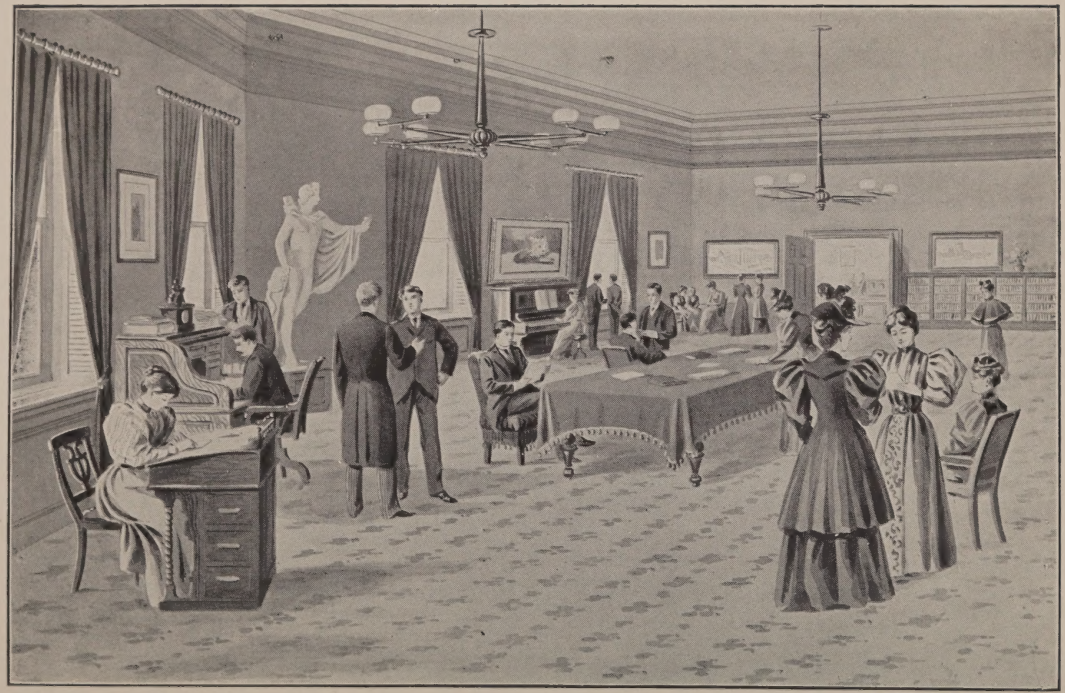
BOSTON



THE OFFICE.

ANNUAL CATALOGUE

of the

EMERSON COLLEGE

Oratory, Literature, Pedagogy

BOSTON

1898 and 1899

BOSTON
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1899

"What boots it thy virtue,
What profit thy parts,
While one thing thou lackest,
The art of all arts?"

"The only credentials,
Passport to success;
Opens castle and parlor,—
Address, man, address."

RALPH WALDO EMERSON.

Faculty.

1898 and 1899.

CHARLES WESLEY EMERSON, PRESIDENT,

Professor of Philosophy of Expression; Æsthetics; Physiology and Hygiene of the Voice; Bible Reading; Advanced Analysis, Normal Department; Shakespearian Interpretation; Extemporaneous Speaking.

WILLIAM G. WARD,*

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Rhetoric and Psychology.

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Shakespeare and Standard English Authors.

JESSIE ELDRIDGE SOUTHWICK,

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* Professor of English Literature in Syracuse University.
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Series of Lectures on Gesture. Reflex Action of Nerve Centers in Gesture.
Education of the Dramatic Element necessary to a Rounded Character.
Series of Lectures on Psychology. Series of Lectures on Pedagogy.
Series of Lectures on Evolution of Art.
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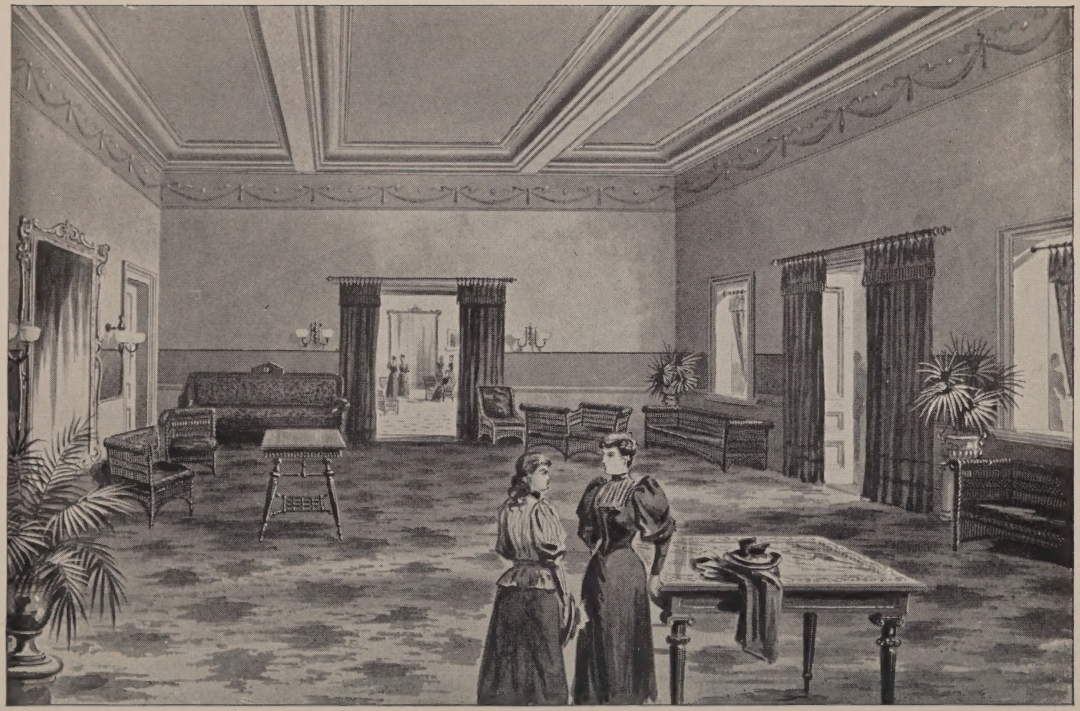


LADIES' PARLORS.

History of the College.

THE Emerson College of Oratory is the largest institution of its kind in the world. Its growth has been so rapid that President Emerson, who established it in 1880 as a private school, deemed it advisable to organize it as a college within six years of its opening. In September, 1886, the school was formally incorporated by the Commonwealth of Massachusetts as the Monroe College of Oratory, being named in honor of the late Prof. Lewis B. Monroe.

On the occasion of the formation of the Monroe College Alumni Association at Boston, May 3, 1889, the following resolutions were presented and unanimously adopted: —

Whereas this college owes its life and growth to one individual; and

Whereas the labors of that individual have developed an original system of education whose principles are Nature's own laws; and

Whereas we, the Alumni of the Monroe College of Oratory, have for years striven in vain to present to the world the work of this college as distinct from all other methods: — Therefore be it

Resolved, That we believe this system, like all other great systems, should be associated everywhere with the name of its founder. And be it

Resolved, That we, the Alumni of the Monroe College of Oratory, do humbly request the Trustees of said college to change the name of the institution to the "Emerson College of Oratory."

At a special meeting of the Trustees of the Monroe College of Oratory, it was voted to petition the Legislature for a change of name, and the following bill to that effect was passed by the General Court, and, receiving the governor's signature, February 12, 1890, the institution became the Emerson College of Oratory: —

BE IT ENACTED by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows: —

The name of the Monroe College of Oratory, a corporation organized under the general laws of this Commonwealth, September twenty-first, eighteen hundred and eighty-six, is hereby changed to the Emerson College of Oratory.

Design of the College.

THIS college is designed to teach oratory as an art, resting upon absolute laws of nature, explained and illustrated by exact rules of science, and to give a thorough and systematic training in all the principles upon which this art is based. It qualifies students to become professors and teachers of elocution and oratory in the colleges and schools of the land; to supply the ever-increasing demand for teachers who have studied not merely to become brilliant readers, but to become masters of the great system of laws underlying the art of expression.

It affords such a course of instruction in the fundamental laws of health, and such physical training, as rarely fails to restore the weak to health and strength.

The college is also designed as a means of liberal culture; its aim is not merely to make readers, but thinkers as well.

It embraces such a system of personal and literary culture as to be of the highest value, not only to those who have a professional purpose in view, but to men and women who do not intend to make oratory a specialty.

The efforts of the teachers of the college are directed to securing the proper action of the mind at the moment of speech. To make the voice and body the sovereigns of the soul, or even its peers, is a reversal of the order of nature and is destructive of all true power in oratory.

The great aim is to develop the entire man, then to teach him to convey his thoughts, feelings, and convictions to others for the purpose of helping them. It must be self-evident that a strong personality, a cultured and noble manhood, either on or off the platform, is infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present

it effectively to others with a desire to do them good, he has received the best possible preparation for the work of life as well as for the work of oratory; for, as Mr. Beecher has so well said, "The greatest thing in oratory is the orator."

Individuality.

The individuality of the student is of the first importance. The orator is educated, not by fashioning him after a certain model, or by making him a slave to arbitrary rules, but by quickening and developing all the intellectual faculties, cultivating the imagination, deepening and guiding the feelings, disciplining all the agents of expression, making the will sovereign, and then leaving him free to express his thoughts, convictions, and emotions in accordance with his own temperament. No two good orators can possibly be of the same type; hence the pupil is not to be an imitator of his teacher.

It should be the aim of the orator to convey beauty, truth, and goodness to the hearer. No prescribed method can accomplish this other than one that cultivates the individual in his threefold nature of mind, soul, and life, through the agents of impression and expression.

The function of the orator is that of receiver and giver. He must be a mirror held up to nature, reflecting to others what his soul receives therefrom. The production of every great master possesses an individuality distinct from that of any other artist. Our object is to develop *natural* orators, not artificial ones.

Courses of Instruction.

THE methods of instruction of the Emerson College of Oratory are based upon its New Philosophy of Expression, and differ fundamentally from those usually employed in teaching oratory; and it is to this more than to anything else that the great success of the college is due. While other systems work for appearances of power, this system develops sources of *real* power; while other systems have dealt with effects, this system has also dealt with causes; while others have taught what particular forms of voice or gesture were adapted to the expression of particular sentiments, this has developed those qualities of *mind* and *heart* which lie behind all forms of manifestation and which spontaneously create the requisite artistic forms of expression.

There are sixteen general groups of studies which may be designated as follows: —

I. ORATORY.
II. VOICE CULTURE.
III. GESTURE.
IV. EVOLUTION OF EXPRESSION.
V. PERFECTIVE LAWS OF ART.
VI. DRAMATIC INTERPRETATION.
VII. ENGLISH LITERATURE.
VIII. RHETORIC.
IX. SINGING.
X. PHYSICAL CULTURE.
XI. ANATOMY, PHYSIOLOGY, AND HYGIENE.
XII. VOCAL PHYSIOLOGY.
XIII. PSYCHOLOGY AND PHILOSOPHY.
XIV. PEDAGOGY.
XV. ART AND ÆSTHETIC CULTURE.
XVI. LIFE AND PERSONAL DEVELOPMENT.

The distribution of studies in the order of years and terms will be seen in the order of studies given on the following page.

Order of Studies.

First Year.

Colossal Period.

FALL TERM. — Physical Culture. Voice Culture. Articulation, Inflection, Quality of Tone, Pitch, Force, Time, Volume, Modulation, Power, Brilliancy and Abandonment in Rendering. Elementary Gesture. Visible Speech. Declamation. Recitation. Lectures on Physiology and Hygiene of the Voice. Rhetoric and English Literature. Lectures. Singing. Shakespeare with Prof. Rolfe.

Effective Period.

WINTER TERM. — Physical and Voice Culture. Rhythm, Music, and Imagination in Rendering. Gesture. Singing. Visible Speech. Laws of Analysis and their Application. Personality in Rendering. Relation of Values and Taste. Recitation and Declamation, with Individual Criticism. Humorous Reading. Rhetoric and English Literature. Lectures. Singing.

Realistic Period.

Psychology.

Suggestive Period.

SPRING TERM. — Physical Culture, with Lectures on Health. Voice Culture, with special reference to Suggestiveness, Purpose, and Unity. Singing. Visible Speech. Study of Rendering. Psychic Rendering. Sight Reading. Gesture. Lectures on Æsthetics and the Philosophy of Expression. Rhetoric and English Literature. Psychology.

Second Year.

FALL TERM. — Physical and Voice Culture. Anatomy. Advanced Rendering. Gesture. Bearing, Dramatic Attitudes. Visible Speech. Singing. Delsarte Philosophy of Expression. Rendering and Analysis of Shakespeare. Recitations. Lectures. Rhetoric and English Literature. Perfective Laws of Art. Psychology.

The Sixteen Perfective Laws of Art.

WINTER TERM. — Physical and Voice Culture. Anatomy. Singing. Visible Speech. Orations. Philosophy of Expression. Dramatic Positions in Unity. Study of Shakespeare. Æsthetics. Rhetoric and English Literature. Lectures. Perfective Laws of Art in Oratory. Psychology.

SPRING TERM. — Physical and Voice Culture. Construction of Gesture. Translation of Gesture at Sight. Singing. Visible Speech. Anatomy. Orations. Bible and Hymn Reading. Shakespeare. Æsthetics. Rhetoric and English Literature. Relation of Psychology to Physiology. Perfective Laws of Art applied to Oratory. Psychology. Shakespeare with Prof. Rolfe.

Third Year.

Physical Culture. Voice Culture, with the cultivation of Tone-color and the Responsiveness of the Voice to the Mental Concept. Singing. Visible Speech. Humorous Reading. Translation of Gesture at Sight. Philosophy of Expression. Extemporaneous Speaking. Drill in Reflex Action. Rendering of the great English and American Orators. Bible Reading. Delivery of Sermons. Advanced Analysis. Orations. Review of the Classic Writers. History of Civilization. Rendering of plays of Shakespeare. Psychology. Public Presentation of plays of Shakespeare. Psychology and Pedagogy applied to the Analysis of Literature and other forms of Art. Regular normal work.

I. — Oratory.

PRES. EMERSON.

1. Lectures upon the lives and times of the great orators. Critical study of great orations. Sources of the essentials of public speaking. The mission and ideals of the orator.

2. Extemporaneous Speaking.* The Delivery of Orations.

3. Pulpit Oratory.† Bible and Hymn Reading.‡

4. (*a.*) Lectures on the application of Psychological and Pedagogic Principles in the analysis of Literature, Music, and other forms of Art.

(*b.*) Practical application of the above principles in literary interpretation: viz., the study of the Central Idea in its obvious intent; the analysis of this idea, or the study of the parts; the relation or service of each part to the whole; the relation of these parts to each other as shown in the ultimate purpose.

Of the above courses No. 1 will be given once a week during the third year and is essentially a new course; No. 2 is given regularly once a week during the third year and incidentally throughout the entire three years; No. 3 is given during the second and third years, and No. 4 during the entire course.

* The literary and debating societies in connection with the college afford further opportunities for practice. (See page 31.)

† DELIVERY OF SERMONS.

A sermon is a direct appeal to the highest sentiments and most disinterested motives of the soul. 1st, it must instruct; 2d, it must convince; 3d, it must move. These three principles must be harmoniously blended in the manner and voice of the preacher, and inspired by the single purpose of lifting the soul of the hearer to God.

‡ BIBLE AND HYMN READING.

That which chiefly characterizes this style of reading is a recognition of the infinite and universal as opposed to the finite and particular. All suggestion of limitation must be excluded, and the private personality of the reader kept from intruding. This requires great self-command and self-abnegation, together with vital reverence.

II.—Voice Culture.

PRES. EMERSON, MRS. SOUTHWICK, PROF. HOLT; ALSO PROFS. KIDDER AND ALDEN, MRS. EMERSON, AND MISSES SMITH, BLALOCK, KING, POWERS, LAMPRELL, AND MERRITT.

1. Lectures upon the physiology and hygiene of the voice; the relations of the vital and vocal organs; relation of voice to the nervous system; lectures upon breathing; lectures upon articulation; relation of pitch to resonance; overtones; misuses of the voice, their cause and cure; lectures upon Pres. Emerson's original system of voice culture.

2. Exercises for Freedom, Power, Volume, Smoothness, Brilliancy, Flexibility, and Sympathy of tone.

3. Time and tune; the development of tone perception; naming of the relative pitch and length of sounds as mental objects; the acquisition of that conception of the relative pitch and length of sounds which must precede correct utterance; how to teach sight-singing in the public schools. (See page 21.)

Of the above courses No. 2 is given every day during the three years of the course; No. 3 is given once a week during the first year (this course is identical with that mentioned on page 21), and No. 1 in class instruction and occasional lectures during the entire course.

The voice, when free from physical limitation, is at the moment of utterance a true reporter of the state of the soul. But from a variety of causes almost every voice has become more or less perverted. The first object, therefore, is to find the ideal voice of the individual student, then to develop this voice by making it the medium by which his thought is conveyed to the audience. Throughout the entire course daily exercises are given to secure correct physiological conditions in voice production. In reading and speaking the test of vocal culture is the fidelity with which the voice reveals the state of the mind. The voice being free to respond to the soul just in proportion as the soul of the artist grows in truth, beauty, and goodness, so will the voice, which is the servant of the soul, grow like its lord and master.

The system of voice culture taught in this college is based upon the laws of physiology, and embraces the discoveries of Tyndall and other eminent modern scientists. It takes away all huskiness, all impurities of the voice, whatever the cause, and cures all forms of chronic sore throat, including ulceration and "clergyman's sore throat." It gives fulness, volume, great range, smoothness,

evenness, flexibility, sympathy, consistency, and power. A voice cultivated by the application of this system never gets fatigued, never grows hoarse, no matter how much it is used. All voices that are, as it is called, worn out, whether of the speaker or singer, can be fully restored and made more beautiful than ever before; and a singer daily practising this system will keep the voice down to old age as good and fresh as in youth.

III. — Gesture.

PRES. EMERSON, MRS. EMERSON.

1. Lectures upon the physiology of gesture; the evolution of gesture and its philosophy; the automatic action of the nerve centres and reflex action; relations of æsthetic physical culture to gesture; the application of the new philosophy of expression in the teaching of gesture; gesture and its relations to intuition; the distinction between the gesture of spontaneity and that of calculation.

2. Exercises for the cultivation of muscular sense, and the promotion of harmony, grace, unity.

3. Work for the culture of the highest responsiveness of the nerve centres; response to the mental concept; consciousness, affection, will, and intellect in their externalization, by means of the muscles; simple forms and their combinations; pantomime, suggestiveness, and subtlety in gesture.

4. The Delsarte criteria of gesture; the translation of gesture at sight; bearing, dramatic attitudes; gestures and mannerisms as indices of character.

Of the above courses No. 2 is given daily throughout the entire course of three years; No. 3 is given once a week during the second and third years; No. 4 is given once a week during the second and third years, and is partially identical with course 2, Psychology and Philosophy, page 26; and No. 1, in the form of occasional lectures, during the entire course.

Gesture is the expression of the emotions by means of the muscles. Form interprets function. Therefore every vital organic substance is recognized by the form it takes. Whatever is true of physiology is correspondingly true of psychology. The soul causes the body, through its parts, to assume such forms and movements as reveal its emotions. The physiology of gesture is this:

every thought and emotion of the soul causes certain vibrations of the brain, which are communicated by nerve fibres to nerve centres and by them reflected through other nerve fibres to the muscles, causing these to produce such attitudes and movements of the head, torso, and limbs as to picture to the consciousness of the beholder what is transpiring in the soul of the speaker or actor. The nerve centres need educating or they act meagrely, and frequently cause the person to make such gestures as contradict his words and emotions. Many are afraid, and justly, of becoming mechanical if they study gesture. In the system taught in this college the nerve centres and muscles are educated to freedom and responsiveness, and the pupil required to be true to his own individuality and emotions. Delsarte has given most valuable criteria of gesture. The President has been a disciple of the Delsarte Philosophy of Expression for more than twenty years, and has discovered a method by which the nerve centres and muscles can be so educated that all the Delsarte criteria of gesture are fulfilled naturally, not mechanically. A gesture the soul does not impel is mechanical, and a mechanical gesture is infinitely worse than no gesture, as it puts a formal and constrained manner in the place of a free and natural one. By the practice of this system all the parts develop the power of acting in unity, the muscles become free and elastic, the nerves healthy, strong, and responsive, and the person is freed not only from his own inertness, but also from all slavishness to rules of elocution and gesture.

IV. — Evolution of Expression.

PRES. EMERSON, PROF. KIDDER, MRS. EMERSON, MRS. SOUTHWICK, MISSES SMITH, LAMPRELL, BLALOCK, KING, POWERS, AND MERRITT.

1. Lectures upon the order of the development of the powers of the human mind; the principle of evolution as illustrated in the history of art; laws of evolution as applied to the development of the powers of the orator; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; methods of developing the expressive powers based upon the order of the development of the human mind.

2. The sixteen progressive and graded steps in the Evolution of Expression through which the pupil may be brought to a realization of the criteria of the teacher. Study of selections from the great orators, essayists, dramatists, and poets illustrative of the several steps. Development of expressive power through drill work upon the sixteen steps: "Animation," "Smoothness," "Volume," "Forming of Elements of Speech," "Slide," "Vital Slide," "Slide in Volume," "Forming of Pictures," "Literary Analysis," "Vitalized Pictures," "Taste," "Relation of Values," "Ellipse," "Magnanimity," "Benevolence," "Purpose." The meaning of the several steps and their relations and interdependence.

3. The steps of the evolution pedagogically considered. Application of the principle of development contained in each step to the individual needs of the several students.

Of these courses No. 1 is given in occasional lectures throughout the entire course; No. 2 is given twelve times a week throughout the first year; and No. 3 is given twice a week during the third year.

In perfecting this system no pains have been spared to ascertain the fundamental laws according to which the mind naturally unfolds. These laws have found illustrations by the President in his studies of ancient art, and are in harmony with the accepted principles of psychology as taught by all educators. They are confirmed by a comprehensive study of all art, of all science, of all human progress, and may easily be traced in the development of any individual mind. Indeed, the knowledge of evolution which has thrown so much light upon the creative process of the universe is here employed in the development of the creative powers of the orator. The mind is a unit, but it is successively manifested through its attributes, consciousness, affection, will, intellect; and through these attributes the truth is required to manifest itself in the student of oratory till it is incarnated in his life, loved by his heart, obeyed by his will, and used for the good of others. With the class as an audience the pupil is required at every step to produce positive results and to depend for those results on his mental activity at the moment of speech. He must make his hearers think, feel, and act, or his work is a failure. It will thus be seen that this feature of the work is fundamental, because it develops the orator's mind-power; progressive, as it requires him to add something to his mind-power at every step; and practical, inasmuch as his progress is constantly tested by his ability to move an audience.

V.—Perfective Laws of Art.

By all of the Faculty who Teach Expression.

1. Lectures upon qualities to be perfected in the expression of the artist. The higher criteria of criticism to be applied to the results developed in the individual by the practice of the fundamental principles set forth in the Evolution of Expression.

2. Drill work and criticism for the purpose of enabling the student to realize the perfective criteria: Purity, Progressiveness, Self-Command, Foresight; Luminosity, Repose, Persuasiveness, Positiveness; Adoration, Prescience, Reality, Beatification; Weight, Profundity, Fervor, and Authority.

3. Study of the natural laws underlying the criteria.

Of the above courses No. 1 is given in lectures interspersed throughout the work of second and third years; No. 2 is given twelve periods a week during the second year and five periods a week during the third year; No. 3 is given in connection with the drill work, more especially during the third year. Special lectures, with discussions, are also given.

The final perfecting of the orator and expressive reciter or reader comes from moulding his powers in accordance with these laws.

The work in Evolution of Expression would ultimately develop all the powers required by these Sixteen Perfective Laws; but experience has taught us that after the student has worked with the *laws of evolution* until he seems to be able to meet, to a reasonable degree, their requirements, he will make more rapid progress by working directly with the *perfective laws*. Among other good results, they at once point out to the student those *laws of evolution* in which he is most deficient. This inspires him with a readiness to work again upon those *steps of evolution* which he would otherwise forever neglect. He soon discovers for himself that it is impossible to work successfully in the *perfective laws* until he has reached certain criteria in the *evolution of expression*.

The *sixteen perfective laws of art* are adapted to the study of oratory, but they are equally applicable to all forms of art because they are universal laws. These laws, first of all, define what art is; secondly, when used as criteria, determine the rank or value of each work of art; thirdly, they furnish the ideal which the student of art should aim to realize in his work.

VI. — Dramatic Interpretation.

PROF. KIDDER, MRS. SOUTHWICK, MISS POWERS, MISS LAMPRELL, AND MISS KING.

1. Application of the steps of the Evolution of Expression and the criteria of the Perfective Laws to dramatic forms. Drill work in the interpretation of the plays of Hamlet and Macbeth.

2. Study of Dramatic Attitudes and Criticism. Bearing. Dramatic Action. Setting of Plays. Criticism. Presentation of scenes from the plays of Hamlet, Macbeth, Othello, Merchant of Venice, and Julius Cæsar.

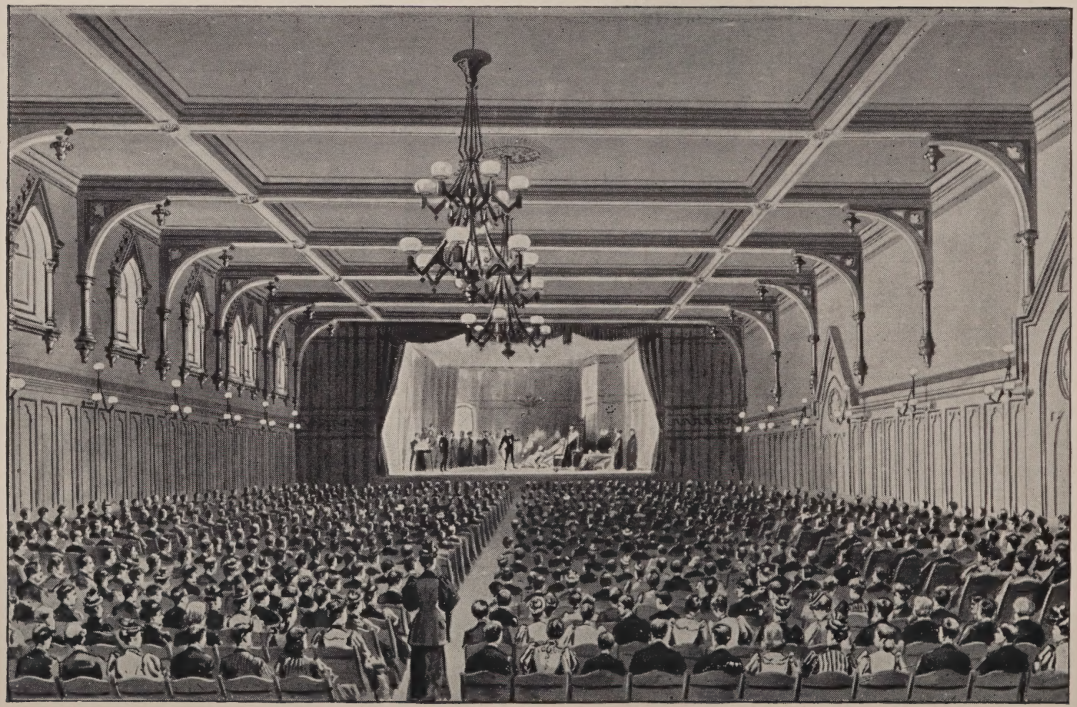
3. Interpretation of the comedies of Shakespeare. Presentation of scenes. Criticism.

Of the above courses No. 1 is given four periods per week throughout the second year; No. 2 is given six periods per week during the third year; No. 3 is given once a week as a postgraduate study.

For dramatic work is required a rare cultivation of all the agents of expression: 1st, each agent requiring separate and special training; 2d, a harmonious, spontaneous, and unified cultivation of all the agents taken together and moved by one impulse.

The development of the dramatic element, and its place in education, together with its relation to character-building, are discussed, and plays are studied in their twofold relation as dramatic art and as literature.

The study of the dramatic is given a prominent place in the work of the Emerson College of Oratory because of its eminent value as a means of personal culture; because it cultivates the Imagination, which is the mother of all art; because it broadens the Sympathy, which is the inspiration of all true teaching; because it nurtures that sense of Beauty which rules the world.



RECITAL HALL.

VII. — English Literature.

PROF. WARD, PROF. ROLFE, PRES. EMERSON, PROF. KIDDER, MRS. SOUTHWICK, MISS KING.

1. The History of English Literature. What is Literature? The early formative elements of English Literature; the Celtic, Teutonic, and Norman-French contributions. Chaucer. Spenser. The Rise of the Drama, and Shakespeare's Predecessors. Milton. The Rise of the Novel. Critical Study of Thackeray, Dickens, George Eliot, and Hawthorne. Burns, Scott, Wordsworth.

2. Literary Criticism and Interpretation. Poetry as a Fine Art. The Elements of Poetical Expression. Critical Study of Poems. Ballad and Lyric Poetry.

3. Tennyson and Browning. Exercises in original interpretation and expression are prominent features in this course.

4. Shakespeare the Man, Poetic Diction, Julius Cæsar, As You Like It, Twelfth Night, The Winter's Tale, Macbeth.

5. Life and times of the great orators. Analysis of their work in its twofold relations as oratory and literature.

6. Critical study and analysis of the plot, text, and characters of the plays of Hamlet and Macbeth.

7. Critical study and analysis of the plot, text, and characters of Julius Cæsar, Othello, Merchant of Venice, and As You Like It.

Of the above courses Nos. 1, 2, and 3 are given by Prof. Ward. In all Prof. Ward's courses a printed syllabus and written tests on the text are employed as in University methods.

Course No. 4, given by Prof. William J. Rolfe, consists of six lectures given each year upon Shakespeare and standard authors. The same lectures are not repeated in consecutive years, and each student in the three years' course has from twenty to twenty-four lectures from Prof. Rolfe.

Course No. 5 is given once a week during the third year, and courses Nos. 6 and 7 are given about each week respectively during the second, third, and fourth years.

VIII.——Rhetoric.

PROF. DICKINSON, MISS MASSON.

COURSE I.

1. Verbal Language defined.
2. Laws of the mind from which a knowledge of the right use of Language is derived.
3. Rhetoric illustrated and defined — whole.
4. Division of the subject { Figurative Language, / Style, } parts.

FIGURATIVE LANGUAGE.

1. Relation of Figurative Language to Style.
2. Uses of Figurative Language.
3. Sources of pleasure derived from the use.
4. Principal Rhetorical Figures illustrated and defined, and rules for their right use derived.
5. Origin of Figurative Language.
6. History of Figurative Language.
7. Advantages derived from its use.
8. Practice in applying the knowledge derived.

STYLE.

1. Style illustrated and defined.
2. Kinds of Style.
3. Requisites of good English Style.
4. Properties of Style. Essential properties: purity, propriety, precision, strength, clearness, unity, harmony.
5. Good usage a guide to correct English.
6. Rules to follow when good usage is divided.
7. A method for forming a good Style.
8. Method in written composition.
9. Written compositions by the class.

COURSE II.

1. Taste illustrated and defined.
   a. Standard of Taste.
   b. Necessity of common standard.
   c. The common standard.
   d How cultivate the Taste.
2. *Characteristics of objects* to be described; the Novel, Wonderful, Picturesque.

3. *Qualities of objects;* the Beautiful, the Sublime.

4. *Qualities of the mind* described in written composition; Wit, Humor, Ridicule, Irony, Satire, Sarcasm.

5. Figures of words.

Of the above courses No. 1 is given once a week during the first year, and No. 2 is given once a week during the second year.

The work in Rhetoric is based upon the principle that no amount of study of Rhetorical rules can of itself make a writer; that literary style cannot be cultivated disconnected from the ideas and thought to be expressed; that style is the man himself and that the laws of human language are the laws of the human mind.

The plan, then, for obtaining a knowledge of Rhetoric includes a brief study of the mind for elementary knowledge of its various modes of activity and a study of those forms of language best adapted to express our mental states.

All principles and rules will be derived from an analysis of illustrative examples.

IX. — Singing.

Holt Method.

Time and Tune. Sight-singing. Principles to be followed in the teaching of vocal music in schools. Practice.

The above course (identical with course 3, Voice Culture, page 13) is given once a week during the first and second years, and consists of a series of lessons and practice exemplifying Prof. Holt's original method of teaching tune and time as based entirely upon mind action. This course includes, 1st, the development of tone perception; 2d, the naming of the relative pitch and length of sounds as mental objects; 3d, the acquisition of that conception of the relative pitch and length of sounds which must precede correct utterance, and should precede all representation. This enables the pupil to grasp mentally the character of each sound by itself and in its relation to the whole number of sounds, thus aiding him to express in sound the impressions made upon the mind.

Those going through this department are qualified to teach singing. The "Holt Method" of teaching singing is so perfect that there is a much greater demand for teachers than can at present be supplied, and the demand is constantly increasing throughout the United States and the British Provinces. It has been introduced into England, and is meeting with distinguished favor there.

The Artistic Singing Voice.

Prof. Albert Baker Cheney has made one of the most valuable discoveries of the nineteenth century. He has discovered the mental Tone Line, and the True Unit of Thought from which to develop the singing quality of voice. In teaching the singing voice, he is the *genius* of the *age*. He is a member of the far-famed Cheney family, so well known as public singers, teachers, and composers.

He teaches the singing voice upon the same principles that underlie the voice system of the Emerson College. Prof. Cheney has taught at this college four years, and the results of his work are simply marvellous. It is impossible to speak too strongly in favor of his teaching.

This department is *not* included in the regular college course, but is special and extra.

ALL COMMUNICATIONS CONCERNING THIS DEPARTMENT SHOULD BE ADDRESSED TO

ALBERT BAKER CHENEY,
Emerson College of Oratory.

X. — Physical Culture.

PRES. EMERSON, DR. SHERMAN, MRS. EMERSON, MISS BLALOCK, MISS ROGERS, AND PROF. ALDEN.

1. Lectures upon the Anatomical Basis for Physical Culture. Physiological and Psychological Laws to be obeyed in bodily education. Physical training in its relation to Health and Beauty. Physical Culture and Soul Culture. Development of force and its conservation. Exercise in its relations to the Nervous System. Greek Education. Psycho-Physical Culture. Ideals. Bodily training for Ethical and Spiritual Ends. The four divisions of the exercises of the Emerson System.

2. Exercises of the Emerson System of Physical Culture, the series including exercises for poise, presence, and bearing, for the vital organs, — for strengthening the centres while freeing the surfaces, — for respiration, — for the development of special muscles. Stretching exercises. Harmonic movements. Marching.

3. Physical exercises for the higher education of responsiveness in nerve centres, to the end that the body may express the highest attributes of the soul. Culture for Grace, Beauty, and Unity in bearing and movement.

Of these courses No. 1 is given by the President in lectures throughout the entire course, and, incidentally, in the lectures of Dr. Sherman. Members of the Senior class lecture along the lines of these topics in the Normal Department. Course No. 2 is given with music in the daily work of the school during the entire three years, and is in charge of Mrs. Emerson; also, once a week during the first year by Prof. Alden. To admit of careful individual work and to insure accuracy in the work of each student, Prof. Alden's course is given in small classes. Course No. 3 (partly identical with course No. 3 in the department of Gesture, see page 14) is given once a week by Mrs. Emerson during the second and third years. Additional work given by Miss Blalock.

We mean by Physical Culture the development and refinement of the entire physical person, through cultivating it to express the purposes and emotions of the soul. We have learned by experience that educating the person by means of daily *gesture drill* increases the health and strength of the individual much more rapidly, perfectly, and surely than by gymnastics, as usually taught.

The body was created that it might serve the soul. During man's mortal existence his soul is imprisoned in his body, and he has no power of expressing thought, purpose, or emotion independent of it. If the mind and heart are educated to the noblest thoughts and feelings, the body should be educated to express them. We consider the body the natural servant of the soul, and cultivate it accordingly. Gesture educates from within outward, converting the overcharged sensibility of the nerve centres into vitality and blood-making power, overcoming all tendency to nervous prostration, giving free and harmonious circulation to the blood, and developing great muscular power. This briefly suggests the philosophy of curing all forms of chronic diseases, giving power to the weak and greatly increased strength to the well, which is the wonder of all who are acquainted with this college, and for which it has ever been so justly famous. The anatomical and physiological reasons for this reflex action of our system of gesture exercises, in producing health and strength, is so fully taught by the President as to give every pupil a practical knowledge of anatomy, physiology, pathology, and hygiene. The system, moreover, provides for an ideal, and a faithful student can gain cumulative advantages through a lifetime of culture.

Æsthetically and oratorically, the end sought in these exercises is reposeful and dignified bearing, grace and ease of manner, the overcoming of all appearance of self-consciousness, and the attainment of the power to express in gesture that with which the soul has been impressed. Our highest hopes in this have been more than realized. We hold that he who degrades his body by making it the slave of false and evil appetites is a moral criminal. Also, that he who neglects the cultivation of his body lives beneath his privilege, closing many avenues of good, and rendering himself less useful to others.

XI. — Anatomy, Physiology, and Hygiene.

DR. SHERMAN.

FIRST TERM: Osteology and Myology.

SECOND TERM: Angiology and Neurology.

THIRD TERM: Physiology of digestion, respiration, and the chemical composition of the blood.

The above course, given once a week during the entire second year, together with the lectures of President Emerson, gives a thorough basis for the work in physical culture, and is of great value to all who are preparing to teach.

XII. — Vocal Physiology.

PROF. KIDDER.

1. Lectures upon the Science of Sounds in Language. Physiology of the Vocal Organs. Elementary Principles of Acoustics. Overtones. Articulation. Bell's Method of Visible Speech. The Mechanical Basis for Accurate Pronunciation in all Languages.

2. Study of the Signs and Symbols of Visible Speech. Practice in the writing and translation of the same, and the application in enunciation and

pronunciation. How to deal with vocal defects, peculiarities, and impediments in speech.

3. Application of the art of visible speech to the pronunciation of foreign tongues. How deaf-mutes may be taught to speak.

Of the above courses No. 2 is given once a week during the first year and once a week during the second year; No. 3 once a week during the third year, and No. 1 in occasional lectures and class instruction during the three years.

Bell's Method of Visible Speech is the only sure method by which perfect articulation can be obtained. It teaches the science of sounds in language, and gives the mechanical basis for pronunciation in all languages. The facility with which accurate pronunciation can be acquired by this method is, to all other methods, as the steam cars to the stagecoach. A scholar proficient in the art of visible speech can pronounce with absolute exactness any foreign language on hearing it once. It assists in removing any peculiarities or impediments in the speech, and also is an invaluable system for the instruction of deaf-mutes.

Instruction to Stammerers.

Persons who suffer from stammering, stuttering, lisping, and other defects of speech will be received for instruction at any time. Stammerers will be treated in the most practical and scientific manner.

Instruction to Deaf-Mutes.

Arrangements can be made at any time for class or private instruction in Articulation and Lip-Reading.

A limited number of deaf children will be received in this department for instruction.

XIII. — Psychology and Philosophy.

Prof. Dickinson, Pres. Emerson, and Miss Masson.

1. Psychology. Terms defined. Method of study.

Principles that control the mind in the acquisition of knowledge, and in the development of power.

Psychology defined. Parts of the subject illustrated, and the relations of the parts to one another explained.

Intuitive ideas, how formed. The occasions for them illustrated.

Sensation: Senses; Kind of Knowledge derived through each of the Senses.

Memory: Conditions of its Activity; Kinds of Memory; Cultivation of Memory.

Imagination: Active and Passive Imagination; Invention and Imagination compared: Cultivation of Imagination.

Judgment: Generalization; Reasoning; Kinds of Truth employed; Relation of Elementary to Scientific Knowledge.

Sensibility: Emotions; Affections; Desires.

Will: Motives; From what source derived; Freedom; Cultivation.

2. Series of lectures upon the New Philosophy of Education in Oratory.*

Of the above courses No. 1 is given in a series of sixteen lectures by Hon. John W. Dickinson before the students of the Senior and Junior classes during the fall and winter terms; No. 2 is given weekly during the second and third years, and incidentally in lectures and class instruction during the first year.

* The philosophy of oratory is found in the philosophy of human life. All the psychical powers of man seek expression through his physical agents. The study and classification of these agents, and of the laws which govern their action in the manifestation of the activities of the soul, is the philosophy of expression. The system formulated by the great Delsarte of Paris is taught, with the more recent discoveries made by President Emerson, who has discovered in his study of ancient art the principles which underlie the development of all art and applied them to oratory, setting them forth in his New Philosophy of Expression. The course includes an explanation of man as a complex being composed of body and soul, analyzes his physical and psychical powers, shows the soul as the source and the body as the medium of expression, gives the laws of mind, voice, and gesture, and shows all art at its highest to be revelatory and divine. It affords a connected view of the entire work of the college, gives the orator an insight into his own processes, and brings his work into vital relationship with all that concerns the welfare and progress of the human race.

XIV.—Pedagogy.

PRES. EMERSON, MRS. EMERSON, AND MISS KING.

1. Lectures upon the principles of teaching.
2. (*a*) Lectures by members of the Senior class upon Voice, Gesture, Oratory, Reading, and Physical Culture.
(*b*) Teaching by members of the Senior class under direction of the Faculty.

Of the above courses No. 1 is given during the third year by the President, and the lectures of Hon. John W. Dickinson also discuss the principles of teaching. No. 2 is given weekly throughout the third year.

In this department each Senior is required to deliver lectures and to conduct the class, giving instruction in Physical and Voice Culture, Gesture Drill, the Sixteen Steps in the Evolution of Expression, and the Sixteen Perfective Laws of Art.

Each of these exercises is subjected to criticism by members of the Faculty, and suggestions are made for the pupils' further development in teaching.

XV.—Art and Æsthetic Culture.

PRES. EMERSON AND PROF. WARD.

Lectures upon the History and Philosophy of Art, and its Evolution. Suggestiveness. Oratory as an Art. Literature as an Art. Art Criticism. Manners. Æsthetic Physical Culture.

The above course is given in the form of lectures, some of which are illustrated by the stereopticon, before all the students; also in class instruction, and incidentally in the department conducted by Prof. Dorchester. Reference is also made to accessible text books and to the collections in the Museum of Fine Arts.

The study of Æsthetic Culture includes the science of the beautiful in nature and art, and the philosophy of taste, and their application to habitual manners and the arts of expression. The points to be studied and applied are: 1st, the *Significance* of lines and their gradations and suggestive vanishing and blending with the universal in voice and gesture. 2d, *Unity*, the

whole expressed in the parts. This includes: *a*, classified variety; *b*, the harmony and force that result from the perfect unity of all the elements and agents of expression. 3d, *Repose*. This is "the unfailing test of beauty, whether of matter or motion. Nothing can be ignoble that possesses it; nothing right that has it not; and in strict proportion to its appearance in the work is the majesty of mind to be inferred in the artificer" or orator. 4th, *Symmetry and proportion*. "Symmetry is the opposition of equal quantities to each other. Proportion is the connection of equal quantities with each other." These principles are applied to the study and expression of literature. 5th, *Purity*. Purity of style in composition and delivery is energy impelled by fixed purpose and directed by intelligence. 6th, *Moderation* or *Temperance*. Temperance is great activity controlled by self-imposed restraint; hence freedom in obedience to law. This in oratory is the "bond of perfectness."

Art Criticism.

Art criticism, including all the fundamental laws of art and their special application to statuary, the model being the Greek, is used to illustrate and enforce the principles of æsthetics. The knowledge of these principles, or rather laws, enables the student to criticise his own bearing, attitude, and movements, and also to criticise all modern art, whether of sculpture, painting, music, architecture, or oratory.

XVI.—Life and Personal Development.

The course entitled "Life and Personal Development" is not given by any one lecturer, but is presented in the teaching and ideals of the college; in the lectures and instruction of the President, in Opening Day and Commencement Addresses, and in the incidental lectures and addresses upon the deeper problems and ends of life and the ideals of education from such eminent reformers, orators, scholars, and educators as Mr. Mozoomdar, Dr. Oliver Wendell Holmes, Miss Frances E. Willard, Mr. Parker Pillsbury, Prof. Henry Drummond, Mrs. Mary A. Livermore, Rev. I. J. Lansing, Rev. Dr. L. A. Banks, Rev. A. E. Winship, Rev. J. J. Lewis, Edna Dean Proctor, and others who have addressed the students during the past few years.

Instruction.

Class Teaching.

WHILE in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience have taught us that much better and more rapid results are obtained in the work of the college than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

All the drill work of the college is given in small classes, so that, notwithstanding the size of the institution, such is the number of its instructors and class rooms, and such is the arrangement of its courses, that each student has the benefit of as much *individual attention* as could be afforded by a small school of inferior equipment, and, moreover, enjoys the advantage of work with the large staff of able specialists.

Individual Attention.

ALL have the benefit of what each is doing, and in many exercises all can engage at the same time; still each pupil has, in addition to what he obtains in common with all, *special and personal teaching;* hence each and every student has all the advantages of both class and private instruction. All have the daily attention of the President and assistant teachers.

Written examinations and other tests of proficiency will be given in all subjects at the end of each year, and, in some departments, during each term.

Lectures and Readings.

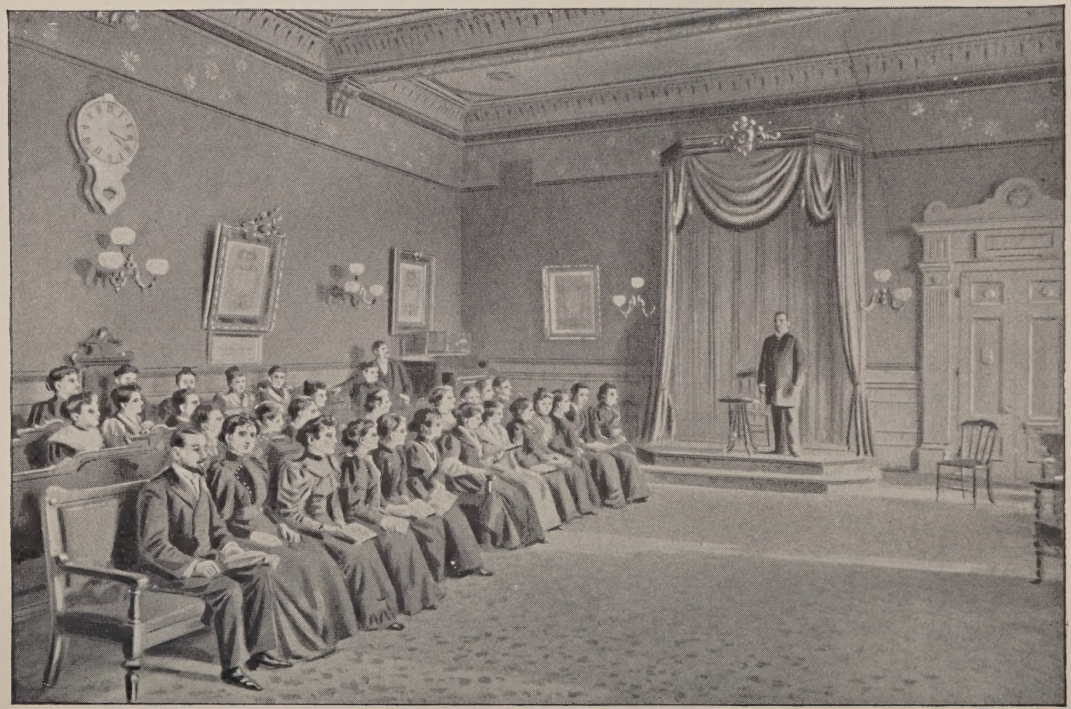
BESIDES the lectures already mentioned under the several departments of study, the list of lecturers for 1897–98 included Dr. Francis Clark, J. T. Trowbridge, Dr. A. E. Winship, Mrs. Ellen Henrotin, Mrs. Henry A. Ward, Mrs. Mary Hicks.

To observe the work of a great artist is of itself a liberal education. It provides the student with an ideal, and is thus a source of inspiration.

Recitals.

RECITALS are held regularly every Friday during the first year, the students of the Freshman class reciting from their *repertoire* before their classmates. This work is in charge of the faculty, and is designed to test the progress of the student in the regular class work and to afford additional opportunities for platform practice. During the Senior year selected scenes are given from the plays of Hamlet and Macbeth, Othello, Merchant of Venice, and Cæsar, before members of the Faculty. The annual public presentation of one or more plays affords special training and further advantages for many students.

The various literary societies in connection with the college, together with the constant demand for readers in the city and vicinity, give opportunities for practice to properly qualified students.



ONE OF THE CLASS ROOMS.

Societies.

FLOURISHING literary and debating societies are maintained by the Faculty and students, who also issue the *Emerson College Magazine.** The Emerson College Alumni Association, formed in 1889, holds annual meetings, and has already laid the foundation of a building fund, secured the publication of the magazine, and its members have in various ways helped to extend the influence of their *Alma Mater.*

The Southwick Literary Society, organized for the discussion of educational topics, the presentation of art recitals, and the promotion of helpful social relations, has had many years of most successful and useful existence, and its meetings have been attended by audiences numbering as high as thirteen hundred people. Through the efforts of this organization the Emerson College Library has been established.

The Emerson Debating Club is an active and strong organization and is doing a large amount of effective work. The discipline gained in its various forms of activity has been in educational value second only to the regular work of the college.

Libraries, etc.

THE Emerson College has a reference library. The students have access, free of charge, to the Boston Public Library, containing 300,000 volumes and 100,000 pamphlets. On certain days of each week the Boston Art Museum is free. This contains a large number of rare and beautiful works of art by the great masters of sculpture and painting, and has a department of archæology and antiquities which has but few equals. The advantages afforded to sojourners in Boston in the form of lectures, conventions of scientific men, art exhibitions, etc., are well known.

* See page 58.

Location.

THE college is located at the corner of Tremont and Berkeley Streets, Boston, Mass. It is easily accessible from all railroads leading into the city, and, being in the residence portion of the city, is most favorably situated for those desiring boarding places in the immediate vicinity of the college.

Auxiliaries.

ALL the great artists of America, and those who visit this country from Europe, are every winter to be seen and heard in this city. Lectures from the greatest orators, statesmen, philosophers, moralists, preachers, and scientists are accessible to all.

Requirements for Entrance.

AN iron-clad standard for entrance has not been deemed necessary. The broader the knowledge and cultivation brought to the work, the more the student gains from it. Applicants are expected to submit testimonials of good character.

Applicants who, instead of taking the regular prescribed course for graduation, desire to pursue elective studies as "special students" may be required to pass special examinations or otherwise give evidence satisfactory to the Faculty that they are qualified to sustain themselves in the classes which they desire to enter, and that they have attained a grade of scholarship distinctly higher than the average standing of the regular students in those classes.

Absence from College.

THE portion of the year allotted to vacations is so ample as to render it unnecessary for students to visit their friends during term time, except for urgent and unforeseen reasons. The absence of the student, even for a few days, occasions him much greater injury than is commonly supposed. It is hoped that parents and guardians will concur with the Faculty in their opinion of the inexpediency of granting leave of absence in ordinary cases.

Diplomas.

DIPLOMAS will be given by the Trustees to graduates from the three years' course, to graduates from the *curriculo honoris* and from the *curriculo superiore honoris*.

Students who pass satisfactory examinations during the two years' course in Elocution, Oratory, Dramatic Art, Physical Culture, and Anatomy will receive the Junior Certificate.

Students who complete the full course of three years and pass satisfactory examinations in Elocution, Oratory, Dramatic Art, Physical Culture, and Anatomy will receive the Diploma of Graduation; and if they have pursued the accompanying three years' general culture course in Rhetoric, English Literature, Vocal Physiology, etc., and pass acceptable examinations or deposit theses satisfactory to the instructor in each department, they will receive from the Trustees a diploma of graduation from the *curriculo honoris*.

A special Post-Graduate certificate will be awarded at the expiration of the fourth year of study. To this a diploma of graduation from the *curriculo superiore honoris* may be added at the option of the Board of Trustees.

Cost of Instruction.

THE scholastic year is divided into three terms: —

For each term of attendance	$45.00
For two days per week, each term	20.00
For pupils on Saturdays only, each term	15.00
Course of private lessons	50.00
Graduation and diploma or certificate fee	5.00
For Summer Session of four weeks	15.00

For pupils on Saturdays only, $15 per term, or $35 for the scholastic year, if paid in advance.

To non-members of the college, tickets to the full course of lectures, $15; single lecture, $1.

Tuition must be paid in advance.

Graduates from the three years' course may pursue a full elective course during the fourth year at one half the usual tuition; viz., $67.50 for the full scholastic year, if the same be paid in advance.

There are no fees but those mentioned in "Cost of Instruction."

All books and stationery may be purchased at the college.

Cost of Living.

BOARD can be obtained in approved boarding houses or families at prices varying from four to eight dollars a week.

Furnished rooms, conveniently located, can be obtained for from two to five dollars a week. If two students room together, the average expense would be about two to three dollars each. The officers of the college will advise and assist young women in securing suitable rooms and boarding places when desired.

The chief annual expenses of a student not residing at home will be about as follows: —

For tuition	$135
Room and board	125 to 200
Text-books, stationery, etc.	10

Positions Obtained.

Readers.

GRADUATES of the Emerson College of Oratory are very prominent before the public as readers, and have been given leading places in the companies under the management of the entertainment bureaus of New England.

Managers of lyceums, concerts, and lectures may secure the services of readers on application to the Secretary.

Teachers.

It is no wonder that the graduates of this college are occupying the best positions in the schools of the country, when we take into consideration that they are qualified to teach the six popular branches,—

ORATORY,
PHYSICAL CULTURE,
RHETORIC,
ENGLISH LITERATURE,
SINGING,
PEDAGOGY.

Beside the number of students who are filling positions in the schools and colleges of the land, a very much larger number are

engaged in most successful and remunerative teaching and reading in the vicinity of their own homes. Indeed, the popularity of the work is so great that all competent students are certain of remunerative employment.

SPECIAL NOTICE. — **Graduates are requested to inform the Secretary at once of any change of address.**

A CORNER OF THE LIBRARY.

CALENDAR

FOR

1899

AND

1900.

First term opens Oct. 17, 1899; closes Dec. ~~26~~ 16, 1899.

Second term opens Jan. 2, 1900; closes Feb. 24, 1900.

Third term opens Mar. 12, 1900; closes May 4, 1900.

Summer session opens July 11, 1899; closes July 29, 1899.

The college opens each morning, during five days of every week in the scholastic year, at 9 A. M., and closes at 2 P. M. The work on *Saturday* morning, while constituting a most important part of the regular course of the college, is so arranged that it is of special value to clergymen, teachers, and pupils from the public schools.

For circular, or further information, address

CHARLES WESLEY EMERSON, *Pres.*,

or

EDWARD EVERETT SHERMAN, *Cor. Sec'y.*

STUDENTS.

Post Graduate Class.

Andrews, Ellen M.	Roxbury, Mass.
Barnes, E. Estelle	Chicago, Ill.
Barrett, Eleanor Gordon	Dalton, Ga.
Breckenridge, Mary C.	Ware, Mass.
Cilley, Annie Laura	Lowell, Mass.
Collins, E. Josephine	Hyde Park, Mass.
Cornish, Emily Belinda	Lewiston, Me.
Cotton, Nellie Louise	Windsor, Vt.
Cousens, Harriet, S.	Biddeford, Me.
Crosby, Joseph H.	Middleborough, Mass.
Cutter, Inez L.	Allston, Mass.
Davies, Gertrude	Brookline, Mass.
Dewey, Helen Pernal	Watertown, N. Y.
Downer, Emily Louise	Hopkinsville, Ky.
Fox, Gertrude	Pottsville, Pa.
Hall, Frederick Manning	Rockport, Mass.
Henderson, Mabel	Cambridge, Mass.
Howell, Harriet Alice	Omaha, Neb.
Hutchinson, Alice M.	Lexington, Mass.
Kidder, Annie Winslow	Jamaica Plain, Mass.
Lord, Elizabeth W.	Otter River, Mass.
Lougheed, Lillias J.	Tullamore, Ont.
Luscomb, Fannie C.	Boston, Mass.
McKie, Geo. M.	Cambridge, N. Y.
Merrill, John	Salem, Mass.
Messer, Minerva	Boston, Mass.
Mills, Edna B.	New York, N. Y.
Moore, Emma A.	Waltham, Mass.

Nichols, Madine Clarissa	Barre, Vt.
Overton, Florence M.	Chagrin Falls, O.
Persson, Agnes E.	Bangor, Me.
Puffer, Priscilla C.	West Somerville, Mass.
Ritchey, Belle McDiarmid	Cincinnati, O.
Root, Edith May	New Haven, Conn.
Sanborn, Helen M. S	Dorchester, Mass.
Sands, Nellie Grace	West Buxton, Me.
Shafter, Bertha I.	Oakland, Cal.
Shepherd, Laura May	Gardner, Me.
Sherman, Mary Louisa	Somerville, Mass.
Stewart, Laura V. C.	Newark, N. J.
Tatem, M. Eden	Putnam, Conn.
Vose, Ruth Jean	Brookline, Mass.
Whittaker, Flora	Boston, Mass.
Witherell, S. Ernestine	Monmouth, Me.

Senior Class.

Andrews, Maude Smart	Augusta, Me.
Barnes, Eleanor Brewster	Malden, Mass.
Batchelder, Ethel M.	Somerville, Mass.
Bidwell, Margaret	Deep River, Conn.
Blythe, Anna M.	Madera, Penn.
Bonette, Carita Barbara	Bradford, Mass.
Boynton, Bertha Juanita	Monmouth, Ill.
Bradford, Minnie Belle	Claremont, N. H.
Brooks, Ada Jean	Boston, Mass.
Brooks, Anna Isabel	New Berlin, N. Y.
Bruce, Annetta	Hyde Park, Mass.
Campbell, Mrs. Arthur Alan	Pittsfield, N. H.
Cleaves, Caroline, W.	Bridgton, Me.
Clowe, Bertha Wyman	Hudson, N. Y.
Coxe, Margaret Golden	Parsons, Penn.
Cross, Grace A.	Naugatuck, Conn.

Cummings, Fanny Whitney	Norway, Me.
Curtis, Marilla Marks	Casco, Me.
Daghistanlian, H. Toros	Hadjin, Asia Minor.
Davis, Grace D.	North Adams, Mass.
Dithridge, Rachel Lewis	New York, N. Y.
Drew, Ethelwyn	Somerville, Mass.
Eddy, Jennie E.	Somerset, Mass.
Edwards, Mary F.	Newton Centre, Mass.
Fox, Nellie Florence	Fort Worth, Texas.
Gill, M. Esther	Roslindale, Mass.
Gore, Alice M.	Dorchester, Mass.
Greenfield, Caroline	Albany, Ga.
Griffeth, Bernice Watson	East Wareham, Mass.
Haight, Leah Horton	Oneida, N. Y.
Hall, Harry Horatio	Portage La Prairie, Manitoba, Can.
Hamilton, Beatrix Maude	Toronto, Ont.
Hamlet, Lucile Thornhill	Pamplin, Va.
Hubbard, Hattie Ellen	Little River, Conn.
Jessup, Harriette Howard	Penn Yan, N. Y.
Johnson, Everett Parker	Wellington, Ohio.
Johnson, O. Allison	Tyrone, Ohio.
Jones, Ella Marion	Hamilton, Ont.
Jump, Adelaide Barrett	Hillsboro, N. B.
Kordes, Bessie Lafayette	Los Angeles, Cal.
Lewis, Ada Evelyn	Atlanta, Ga.
Lewis, Loretta Cecil	Somerville, Mass.
Lowell, Sadie A.	Dexter, Me.
Lyons, Ida Virginia	Boston, Mass.
McCord, Vera	Hanford, Cal.
McDonald, Jennie L.	Westville, N. S.
McDuffee, Edith Mary	Thetford, Vt.
Maudant, Bertha E.	Boston, Mass.
Marsh, Linda Belle	Dexter, Me.
Marshall, Sarah Elizabeth	Boston, Mass.
Martin, Anna Deloney	Little Rock, Ark.
Moyer, Bertha Maud	Syracuse, N. Y.
Minchin, Lila Genevieve	Malden, Mass.
Morrill, Jennie F.	Manchester, N. H.

Pinneo, Edith Carol	Boston, Mass.
Piper, Harriet May	S. Parsonsfield, Me.
Proudfoot, Eirene	London, Ont.
Rannells, L. Etta	Wilmington, Ohio.
Robson, Harriet May	Oshawa, Ont.
Ruff, Laura Matthews,	Rock Hill, S. C.
Smalley, Elizabeth A.	Corinth, N. Y.
Smith, Bertha Amelia	West Winsted, Conn.
Smith, Mary Elizabeth	Waterbury, Conn.
Staples, Annie Dalton	Limington, Me.
Stevenson, Bertha	Aiken, S. C.
Strong, Wm. J. H.	Beloit, Wis.
Thiele, Mary Margaret	Evansville, Ind.
Tobey, Frances	Oakland, Iowa.
Torrey, Clara Belle	Le Roy, N. Y.
Trufant, Gertrude Lenore	North Parsonsfield, Me.
Waterhouse, Frances Robinson	Gardiner, Me.
White, Walter Willis	Milwaukee, Wis.
Wolcott, Mary L.	Wethersfield, Conn.

Junior Class.

Adams, Clara C.	Barnesville, Ohio.
Arnberg, Christine	Wheeling, W. Va.
Bacon, Gracia Evelyn	Somerville, Mass.
Boreing, Julia T.	London, Ky.
Bradford, Thomas L.	Lansing, Mich.
Brown, Alta M.	Fort Wayne, Ind.
Butler, Edith May	Raleigh, N. C.
Carey, M. Adelaide	Taunton, Mass.
Carpenter, Arthur E.	Boston, Mass.
Carpenter, Kezia I.	Boston, Mass.
Center, Augusta Blanchard	Forsyth, Ga.
Childs, Mrs. Miriam H.	Boston, Mass.

Clark, Idelle A.	Worcester, Mass.
Cody, Maude P.	Cazenovia, N. Y.
Collins, Eleanor S.	Wellfleet, Mass.
Crosby, Mary Ida	Brookline, Mass.
Dempsey, Henryetta Frances	Alton, N. H.
Eastlack, S. Adelle	Shirley, N. J.
Edick, Bessie Catherine	Salt Springville, N. Y.
Eliott, Florence A.	Moorestown, N. J.
Ellis, Martha Ott	Melrose, Mass.
Everett, Waldo Clarence	Franklin, Mass.
Farnsworth, Eva Olney	Minneapolis, Minn.
Ford, May	New York, N. Y.
Foster, Grace H.	Potsdam, N. Y.
Gasser, Josephine Wise	Cambridge, Mass.
George, Edna	Cliftondale, Mass.
Hadcock, Edith Anna	Cambridge, Mass.
Hall, Luverne Elizabeth	Denver, Col.
Halthusen, Lillian G.	Denver, Col.
Hambly, Jessica Florene	Belmont, Ont.
Herrick, Edith M.	Boston, Mass.
Herring, Cottie Claire	Dayton, Va.
Hill, Inez May	Stanton, Penn.
Holmes, Grace Anna	Denver, Col.
Houghton, Ethel Mae	Northbridge, Mass.
Howe, Elizabeth Pearl	Beaver Falls, Penn.
Jacobosky, Ricke	Wilkes Barre, Penn.
Keel, Ellen M.	Fort Wayne, Ind.
King, Augusta J.	Denver, Col.
Leonard, Ida A.	Durham, Conn.
Lombard, Carrie Eva	Cambridge, Mass.
Lord, Hattie, W.	Sugar Grove, Penn.
Low, Alice Gilman	Melrose, Mass.
Lynds, Elenor Belle	Hopewell Cape, N. B.
Lynds, Magaret R.	Hopewell Cape, N. B.
McDiarmid, Ethel M.	Hiram, Ohio.
MacIntyre, Blanche Louisa	Boston, Mass.
McKenna, Marie M.	Dexter, Me.
McKie, George Anderson	Atlanta, Ga.

Marsh, C. F. D.	Dexter, Me.
Mitchell, Harry F.	Gibson City, Ill.
Montgomery, Frances A.	Wolfboro, N. H.
Morris, Cora	Lowville, N. Y.
Murdock, Ella O.	Wilkesbarre, Penn.
Names, Mae Belle	Denver, Col.
Narber, Franklin P.	East Cambridge, Mass.
Orahood, Gertrude Esther	Denver, Col.
Owen, Martha Drake	De Land, Fla.
Palmer, R. Cecile	Boston, Mass.
Park, Ruth	Concord Junction, Mass.
Parker Louise Carrolin	Brookline, Mass.
Patten, Lucy W.	Bath, Me.
Pecker, Edith G.	Everett, Mass.
Piles, Margaret E.	Oakland, Iowa.
Pollock, Alice Etta	Woodford's Me.
Rickenbrode, Daisy May	Mayville, N. Y.
Root, Annie Bowen	Winfield, Kan.
Russell, Emma Beatrice	Providence, R. I.
Sanborn, Jennie Hope	Salem, Mass.
Schell, Mary Maude	Brantford, Ont.
Scott, Arian	Farmer, N. Y.
Skillman, Anna B.	Pennington, N. J.
Skuse, Keene	Geneva, N. Y.
Smith, Anna E.	Macon, Ga.
Southwell, June Wynona	Equinunk, Penn.
Sprague, Edna L.	Watertown, Mass.
Strong, Emmie Walkley	Malden, Mass.
Susong, Mae	Newport, Tenn.
Ware, Maynie E.	Huntington, W. Va.
Watt, Dora A.	Wilkes Barre, Penn.
Whitehead, Elizabeth R.	Boston, Mass.
Whittlesey, Lena A.	Salem, Mass.
Williams, Alta E.	Chelsea, Mass.
Wood, Josephine A.	Gardiner, Me.
Wood, Myrtle B.	California, Mo.

Freshman Class.

Abbott, Ida M.	North Paris, Me.
Acheson, Nellie Vyvian	Santa Barbara, Cal.
Avery, Ernest Wesley	Somers, Conn.
Baker, Agnes Winifred	Somerville, Mass.
Baker, K. Florence	Harwichport, Mass.
Baker, Mercy R.	Mendon, Utah.
Baldwin, Charles Sherman	Felton, Minn.
Balkan, Mildred G.	Cambridge, Mass.
Barger, Margaret Elizabeth	Urichsville, Ohio.
Belden, Laura M.	Penn Yan, N. Y.
Bellows, Alice L.	South Hampton, N. Y.
Bingham, Laura B.	Boston, Mass.
Blaisdell, Alice	Red Bank, N. J.
Boardman, George E.	Taunton, Mass.
Bodamer, Grace E.	Buffalo, N. Y.
Boe, Alfred S.	Lake Park, Minn.
Bosworth, Elizabeth D.	Boston, Mass.
Bradstreet, Lydia Emerson	Boston, Mass.
Bright, Margaret	Columbia, Mo.
Brodrick, Elsie Mabel	Waltham, Mass.
Brown, Lila	Willoughby, O.
Burnett, Eliza Moore	Moose Jaw, N. W. T.
Burnham, Robert Howes	South Boston, Mass.
Bush, May Belle	Cuthbert, Ga.
Buxton, Pearle P.	Milford, Mass.
Chastain, Jennie Laramore	Montezuma, Ga.
Clark, Mrs. George Chubb	Boston, Mass.
Clarke, Alice Amelia	Lakeport, N. Y.
Coleman, Sallie W.	Richmond, Va.
Collin, Helen A.	Northwood, Iowa.
Collins, Harriette M.	Boston, Mass.
Collins, May	Hyde Park, Mass.
Corning, Gladys	Port Maitland, N. S.
Cottle, Phœbe Cornish	Boston, Mass.
Covert, Emily H.	Farmer, N. Y.

Crosby, Gertrude	Bangor, Me.
Crowell, Fay	Newton, Mass.
Davis, A. Elizabeth	Fort Edward, N. Y.
Dibblee, Beatrice	Woodstock, N. B.
Dow, Daniel Frederick	Melrose, Mass.
Early, Mary Alice	Newton Lower Falls, Mass.
Ebling, Jennie H.	Au Sable, Mich.
Elliot, Frances Cottrell	Bellville, Ont.
Ellis, Marion Costello	Newton, Mass.
Evans, Helen George	Minneapolis, Minn.
Evarts, Lottie M.	Gildersleeve, Conn.
Fenwick, Frances Maud	Montreal, Can.
Fischer, Edna Salome	Cambridge, Mass.
Fisher, Mary	Denver, Col.
Foland, Bert	Canastota, N. Y.
Fraser, Evelyn Adamson	Springville, Pa.
Fuller, Mabelle Emma	Cambridgeport, Mass.
Gaidzakian, Alexander O.	Boston, Mass.
Gariepy, Gertrude V.	Pawtucket, R. I.
Garland, Alice M.	Boston, Mass.
Gause, Noah Cadwallader	West Liberty, Iowa.
Godbold, Barna	Dallas, Texas.
Gorham, Louise A.	Denver, Col.
Gryzmish, Rose Bessie	Boston, Mass.
Guie, Zua B.	Catawissa, Pa.
Hall, Bertha Gertrude	Cliftondale, Mass.
Harris, Lena D.	Ovid, Mich.
Hartford, Edith Adella	Standish, Me.
Haskin, Amy	Franklin Depot, N. Y.
Henderson, Agnes Susan	Manchester, Conn.
Hill, Mary Katharine	Randolph, Mass.
Holbrook, Bertha Sharpe	Medfield, Mass.
Jackson, Constance K.	Simcoe, Ont.
Jackson, Martha	Denver, Col.
Jacques, Charles	Providence, R. I.
Jewell, Winona Reed	Seneca Falls, N. Y.
Jones, Eleanor Moore	Newburyport, Mass.
Joslin, Eleanor Hastings	Denver, Col.

Karnan, G. Ethyl	Cambridge, Mass.
Killam, Estelle M.	Yarmouth, N. S.
Kimble, Eleanor Sears	Honesdale, Pa.
King, Mabel M.	Waverly, N. Y.
Kipp, Beatrice Kizer	Cortez, Pa.
Kratz, Elizabeth	Pittsburg, Pa.
Lewis, Bessie Foster	Cambridge, Mass.
Light, Evalin Maud	Calumet, Mich.
Littlefield, Effie M.	Roxbury, Mass.
Lindsay, Agnes	Clyde, R. I.
Mason, Martha D.	Boston, Mass.
McCormic, Blanche Winifred	Denver, Col.
McKay, Malcolm	Boston, Mass.
McClymonds, Jessie	Darlington, Pa.
Means, Florence Edna	Wapakoneta, Ohio.
Moore, Martha Eleanor	Williamston, N. C.
Narber, Mae Belle	E. Cambridge, Mass.
Newell, Caroline Jane	Millers Falls, Mass.
Newton, Annie Louise	Geneseo, N. Y.
Olson, Ella M.	Sioux City, Iowa.
Parsons, Mabel Edna	Brookline, Mass.
Perkins, Bertha Eugenia	Sanford, Me.
Pettengill, Bertha Elizabeth	Boulder, Col.
Pizor, Martha Melissa	Elliotts Mills, Pa.
Pollister, Isabel Chadbourne	Portland, Me.
Pomeroy, Lucy Lee	Coaticook, Que.
Potter, Bertha Grace	Medford, Mass.
Price, Ellen May,	Somerville, Mass.
Ray, Anna Mary	Albion, Mich.
Reed, Anna Miller	Lowville, N. Y.
Rittenhouse, Georgia	Spartansburg, Pa.
Roberts, Camilla Burns	Dever, Col.
Rombough, Madge	Minneapolis, Minn.
Royer, Jessie	Trappe, Pa.
Rogers, Minnie Florence	West St. John, N. B.
Russell, Sophia Marion	Boston, Mass.
Ryder, Susa	Denver, Colo.
Selleck, Fannie Mertie	Oswego, N. Y.

Shipp, S. Fisher	Brookfield, Mo.
Sickler, Elizabeth Blanch	Buffalo, N. Y.
Simon, Leila	Tyler, Texas.
Small, Margaret	East Saugus, Mass.
Smith, Albert Robert	West Newbury, Mass.
Smith, Anna Lavina	Wyoming, Ontario.
Smith, Florence Josephine	Denver, Col.
Spence, Etta May	Ottawa, Ont., Can.
Spencer, Mabel C.	Brookline, Mass.
Stankard, Katharine Marie	Waltham, Mass.
Stephenson, Isaiah H.	Arlington Va.
Stevens, Mary Adilene	Wellesley, Mass.
Swain, Eleanor L.	Waltham, Mass.
Tebbetts, George W.	Lynn, Mass.
Tedman, Anna R.	New York, N. Y.
Thayer, Carrie Deane	Cochituate, Mass.
Usher, Elizabeth Henrietta	Dedham, Mass.
Vosburg, May E.	Skinners Eddy, Penn.
Walker, Annie Corille	Bridgton, Me.
Ward, Evelyn H.	Hamilton, Ont., Can.
Webster, Ellen	Horsham, Penn.
Wellington, Helen Katherene	Lisbon, Ohio.
Wellock, Emma E.	East Boston, Mass.
Wilber, Nina Allene	Howell, Mich.
Willman, G. Laurence	Boston, Mass.
Williamson, Donia Leah	Shanandoah, Iowa.
Wilson, Carolyn Marshall	Sidney, Ohio.
Wilson, Mabel	Dallas, Texas.
Wilson, M. Grace	Canaan Four Corners, N.Y.
Wilson, Wilda Harper	Sidney, Ohio.
Zoller, Anna Louisa	Pittsburg, Penn.

Saturday Class.

Anderson, Foster C.	Waynesburg, Ohio.
Atwater, Ellen H.	Everett, Mass.
Boynton, Pearl	Everett, Mass.
Bradstreet, Saide W.	Roxbury, Mass.
Brown, Marguerite	Jamaica Plain, Mass.
Browne, Lizzie E.	Jamaica Plain, Mass.
Chase, Florence G.	Cambridge, Mass.
Cottle, Amy	Cambridge, Mass.
Ellinwood, Loren J.	Lowell, Mass.
Farquar, Jennie H.	Roslindale, Mass.
Gorman, Charles W.	Providence, R. I.
Hadaway, Julia P.	Dorchester, Mass.
Hasbrouck, E. M.	Newton Highlands, Mass.
Hutchinson, Harriet G.	Boston, Mass.
Ingraham, Fannie T.	Westminster, Mass.
Lewis, Listen T.	Cambridge, Mass.
McCurdy, Selden R.	Newton Center, Mass.
Morse, Isabel A.	Roxbury, Mass.
O'Neil, Effie	Hyde Park, Mass.
Prescott, Jennie	Woburn, Mass.
Rice, Robert W.	Boston, Mass.
Richardson, Frederic	Newton Center, Mass.
Swift, W. B.	Cambridge, Mass.
Whidden, Leonard F.	West Chelmsford, Mass.

Special Students.

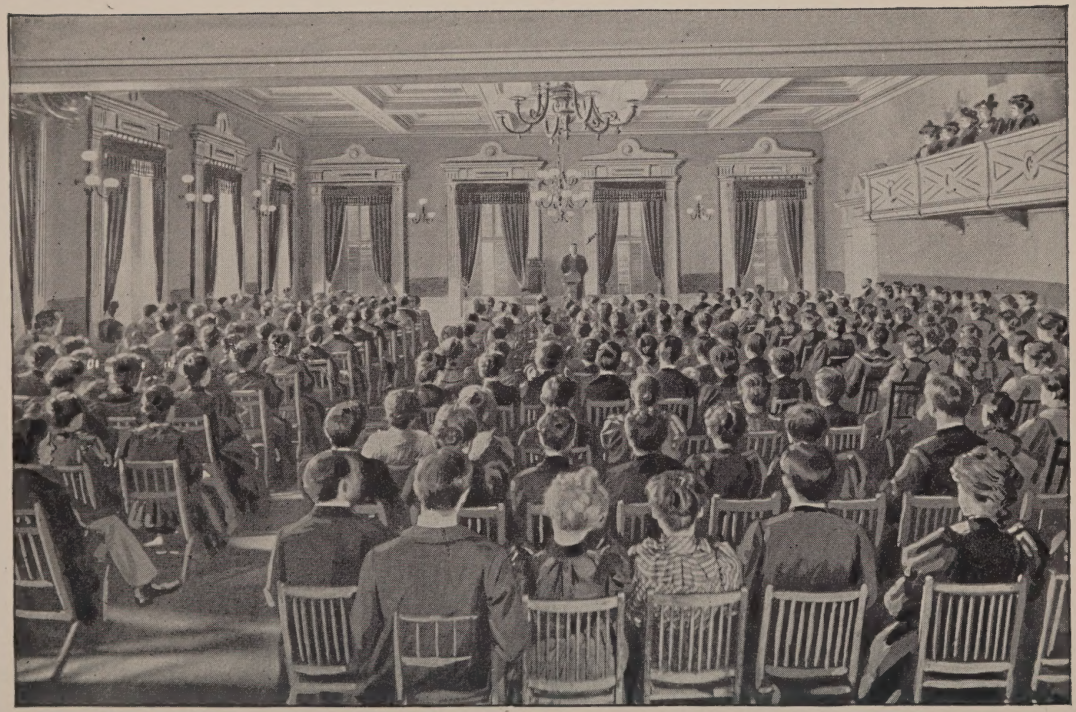
Barnes, Ella Bose	Malden, Mass.
Breed, Florence M.	Lynn, Mass.
Budd, Lena Laird	Chicago, Ohio.
Burgess, Mary L.	Port Carborn, Penn.
Chadwick, Lena V.	Boston, Mass.
Churchill, Sarah E.	Rochester, N. H.
Day, Avis C.	Boston, Mass.
Deland, L. Mable	Lynn, Mass.
Farrar, Flora A.	Waterville, Me.
Ferrall, Emma	Lisbon, O.
Fish, Dora Belle	Midetown Springs, Vt.
Fogler, Grace E.	Boston, Mass.
Fraser, Valeria Lennox	Athens, Ga.
Galpin, George Henry	Somerville, Mass.
Hall, Sarah J.	So. Lancaster, Mass.
Harrington, Amos Thomson	Avon, N. Y.
Hinman, Mary R.	Roslindale, Mass.
Hiscock, Elinor	Amenia, N. Y.
Hughes, Eleanor N.	St. Thomas, Ont.
Hunt, Evelyn	Ashmont, Mass.
Jahnke, Alfa	Stoneham, Mass.
Kanthlener, Elizabeth S.	Cambridge, Mass.
Keown, James Archibald	Lynn, Mass.
Leonard, Henry P.	Lynn, Mass.
Littlefield, Carrie J.	Roxbury, Mass.
Luck, Charles E.	Fall River, Mass.
May, Mary W.	Newton Highlands, Mass.
McLaughlin, Rebecca	Albany, N. Y.
Nilson, Margaret	Cleveland, Ohio.
Osgood, B. M.	Cambridge, Mass.
Phelps, Isabelle Maude	Whiting, Vt.
Poor, Mary Noyes	West Somerville, Mass.
Prentiss, Gertrude	Boston, Mass.
Rice, Mary Pamela	Boston, Mass.
Ross, Mrs. C. S.	Boston, Mass.

Sadtler, Harry A.	Boston, Mass.
Sanborn, Monica	Salem, Mass.
Sargent, Ernest E.	Cambridge, Mass.
Scates, Bessie Plummer	Brighton, Mass.
Swain, Elanor L.	Waltham, Mass.
Terrill, Blanche R.	Montpelier, Vt.
Ward, Merrill C.	West Hingham, Mass.
Wheeler, Carrie Frances	Winchester, Mass.
White, Augustus E.	Roxbury, Mass.
Whiting, Anna V.	Somerville, Mass.
Williams, Theodore C.	Boston, Mass.

Summer Students.

Allen, Mariella	Memphis, Tenn.
Alsop, Esther	Philadelphia, Pa.
Atwood, Helen	Brooklyn, N. Y.
Barnes, E. Estelle	Chicago, Ill.
Collins, E. Josephine	Hyde Park, Mass.
Collins, Nora	Bangor, Me.
Conklin, Caroline T.	Scranton, Pa.
Cook, Delia Delano	Northampton, Mass.
Cregan, Laura A.	Brooklyn, N. Y.
Dann, Hollis E.	Ithaca, N. Y.
Dow, D. Frederick	Melrose Highlands, Mass.
Drummond, Mrs. A. M.	New Haven, Conn.
Dugan, Rose A.	Bangor, Me.
Dunham, Howard Irving	Valparaiso, Ind.
Evarts, Charles L.	Gildersleeve, Conn.
Evarts, Mrs. C. L.	Gildersleeve, Conn.
Fauntleroy, Sally Conrad	Staunton, Va.
Furnard, John Francis	Springfield, Mass.
Gordon, Ida Root	Columbia, Mo.
Gray, Leona	Granville, N. Y.
Holton, Kittie Middlebrook	Danbury, Conn.
Horton, Frances Genevieve	Vineyard Haven, Mass.
Hutchinson, Harriet E.	New Bedford, Mass.
Irish, Emma Etta	Lewiston, Me.
Jennings, Mary H.	Erving, Mass.
Kavanagh, A. S.	South Norwalk, Conn.
Kidder, Annie W.	Jamaica Plain, Mass.
Locke, Edda C.	Northampton, Mass.
Locke, Warren S.	Providence, R. I.
Milligan, Nina Geraldine	Pittsburg, Pa.
Morgan, H. Emma	Hamilton, Ont.
Morgan, Mae Cornell	South River, N. J.
Newcomb, Elmira H.	North Haverhill, N. H.
Pomerine, Jennie	Poughkeepsie, N. Y.

Reed, Bertha	Millbrook, N. Y.
Sanford, Mrs. A. B.	Brooklyn, N. Y.
Sargent, L. W.	Cambridge, Mass.
Shepard, Sara W.	Fall River, Mass.
Swaving, Carrie A.	Pottsville, Pa.
Taylor, William F.	Cottage City, Mass.
Welsh, Ida F.	Danbury, Conn.
Wilson, Emelyn	Brooklyn, N. Y.



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